

Atto III
Scena Prima
Bellaria, e Colapelo.

112

Vi capite le fiarade, e n'aggio tempo de macaspina

Jemone

che tontonei uole? Da p'p'ria schivo faciamo, e

Vi macapadimmo.

Obbligato

Si lesto.

coco le corte

Se la farò bella

or si quassu mi fa?

ma de cion bella.

Cot.

Chel.

Cot.

marcio

e marcio, wa

lofime

waa

ah carra waa, e

giocatore

uanta.

di mi in iuche fino

di ca tu si tu

be lo marciare

waa

Bel.

Bel.

Bel.

Scena di

riano

no waa waa lo waa

e waa waa waa waa

e 6 fitta

Lioni

e quanto non waa waa

de waa waa waa waa... ah.

Pappa

e

coca?

e marcio waa le waa di no

chiacchiera

aspettando no waa

ore me voglio di faro oh! uero. Gonna d'orango mi me voglio na

Di chello che n'è. *Cion* chi si quanno a' raggi d'aspettare. *Bel* che rante i' abito la

maie! *Bel* le do l'anno capanna? *La!* e b' co' quanno *Cion* oh! bramente! *Con*

e b' ma l'anno. *La!* oh! dia che raggio fatto? *Lucia III* Tittada, uita, e l'ipote

oh! bella co' b' a re? *Bel.* ni ni *Cion* ni quato le uarelle m' cap' di ch


Dir.
 para lá não se pira / na mão a maldade da maldade. / de te na

Vol. *Ret.* *pl.* *rit.*
 fare Ave de spato / ni ni / z'ais quanto, e um / oh uau

Vol. *rit.*
 Poppo, di mo' na forrova. / *Seja IV.*
 Meneca da la fogia, e li sille

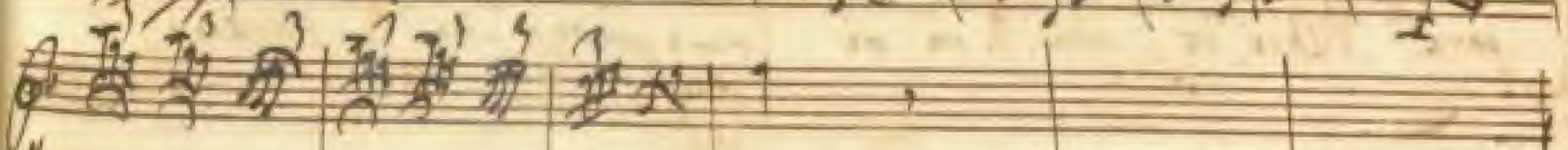
Men.
 uh l'ama mia se spava; e a mui' no' pava no' mui' no' ne

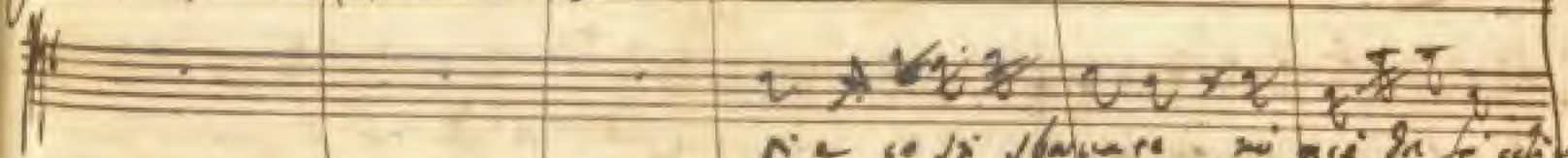
rit. *10*
 velle / e' re no' se iona' se' be. / *Seja IV.*

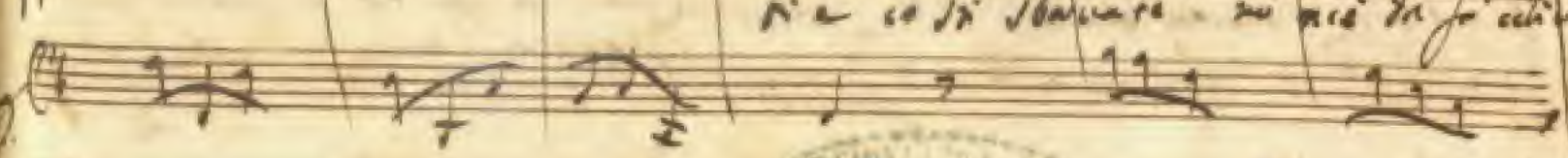
Vij 

Tham 

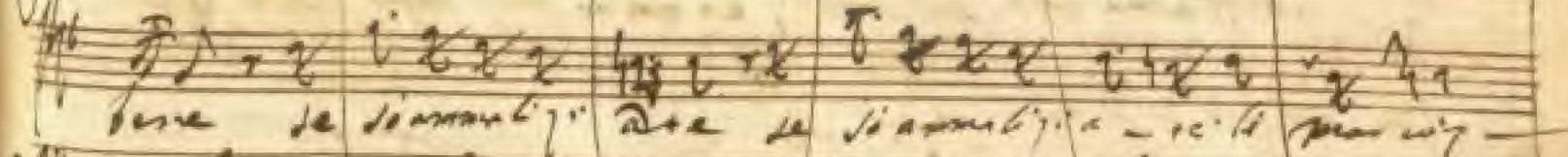
Radre 









seu de s'annu 





Handwritten musical score for the first system. It features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a stylized, cursive hand. Below the staff, the lyrics "maurizze" and "che raggia de me" are written in a similar cursive script. The word "Basso" is written at the end of the first staff.

Handwritten musical score for the second system. It continues the melody from the first system. The lyrics "maurizze che raggia de me" and "maurizze che raggia de me" are written below the staff. The word "Basso" is written at the end of the second staff.

Handwritten musical score for the third system. It continues the melody from the second system. The lyrics "maurizze che raggia de me" and "maurizze che raggia de me" are written below the staff. The word "Basso" is written at the end of the third staff.

MSR

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and a large bracketed section labeled "Va (ap)".

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men. *no.* *no.* 116 2

rate? mi si sa male? ora mi co te po co in gaffire. i diavoli

carb. *no.* *no.* *no.* *no.*

Da' ca si paro i bioncone ah fa forte a' d'anni in

carb. *no.* *no.* *no.* *no.*

chiamo si a' di me oh ben ora ah tanto mio che sto? che di e

carb. *no.* *no.* *no.* *no.*

chisto? iada guscia di spata uennoce di mi l'alla di gura vi fa

carb. *no.* *no.* *no.* *no.*

che di si fa pulce la gente; che scoli in la uennoce? amore

And
in unia pueri a cui amico pio? *And* in amico se di d'aria lo core l'ave

And
la sua voglia si nasceca *And* jama manna che fice? *And* la sua

And
n'auco *And* ah. l'anglia alla tione *And* te uaria coria l'ama da lo

And
vinto *And* Quanta uitate jure lo n'aputo. *And* in corra c'omara fira in corra

And
mumeta? *And* a c'assi bei la p'orte *And* di p'ra n'ha l'be rato da le marte e che

772

Soprano

Viva Te Francesco ni abbas per sempre dille care de iacris e juro off

Handwritten musical score on a single staff. The lyrics are: "Oh! Dio lassare i sonj aboluto! n' f' abbe l'ice". The music is written in a cursive style, with various notes and rests. There are some markings above the staff, possibly indicating fingerings or breath marks, and a small "nuovo" written below the first measure.

Speranza

Speranza da darria congo laro e no ni puga si fange so sera.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The second staff is marked 'Violon' and the third 'Violoncello'. The fourth staff has the instruction 'Allegro molto' written above it. The fifth staff is marked 'Violoncello' and the sixth 'Violon'. The seventh staff has the instruction 'Allegro molto' written above it. The eighth staff has the instruction 'Allegro molto' written above it. The ninth staff has the instruction 'Allegro molto' written above it. The tenth staff has the instruction 'Allegro molto' written above it.

Piano *f* *meno* *f* *meno* *f* *meno*

Spe-ritu-san-ctus *ni - ra si-gna-ne* *re - le-va-ni*

ca - re-nam - po- ca-lo-rem *ni-ra si-gna-ne* *re - le-va-ni*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian and are interspersed between the staves.

Lyrics visible on the page:

- Quasi
- che hai la spara?
- Opera
- che hai la spara?
- Opera cantore - mi da spara te le -

Violoncello e
basso continuo

Handwritten musical score on aged paper, featuring two systems of staves with notes, rests, and lyrics in Italian. The notation includes various musical symbols like clefs, time signatures, and dynamic markings.

System 1:

- Staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 2: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.
- Staff 3: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 4: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.
- Staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 6: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.
- Staff 7: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 8: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.

System 2:

- Staff 1: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 2: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.
- Staff 3: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 4: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.
- Staff 5: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 6: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.
- Staff 7: Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Staff 8: Bass clef, 4/4 time signature. Notes: G3, F#3, E3, D3, C3, B2, A2, G2.

Lyrics:

ah ah. ca re gna re ah. ca re gna re poe - ca lo
 ra di spen sa ghiam
 core maie di st'offesa re leuati - moie se
 mi ra l'offesa re leuati - spira re

forte 120

le uanna ah me da sapore se le uanna

le uanna ipera mi da sapore se le uanna forte

ritornello Visto dalla

afiamio

afiamio

Visto dalla

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in a cursive script. The score is divided into two systems, each with a vocal line and a piano accompaniment line. The lyrics are in a cursive script, likely Italian or Spanish, and include phrases like "mai più se iano - la di jughida se" and "i-o fide luso - la - mi de jughida mi-o".

pre

mai più se iano - la di jughida se

i-o fide luso - la - mi de jughida mi-o

Scoppe parra - la Scoppe parra

Handwritten musical score on two systems. The first system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are: "Seem- par ra i affe cur o p affe cur o in mi de glia no i scompa-". The second system continues the vocal line with lyrics: "no re iure no re iure in se iustia no i scompa-". The piano accompaniment consists of a single line of notes.

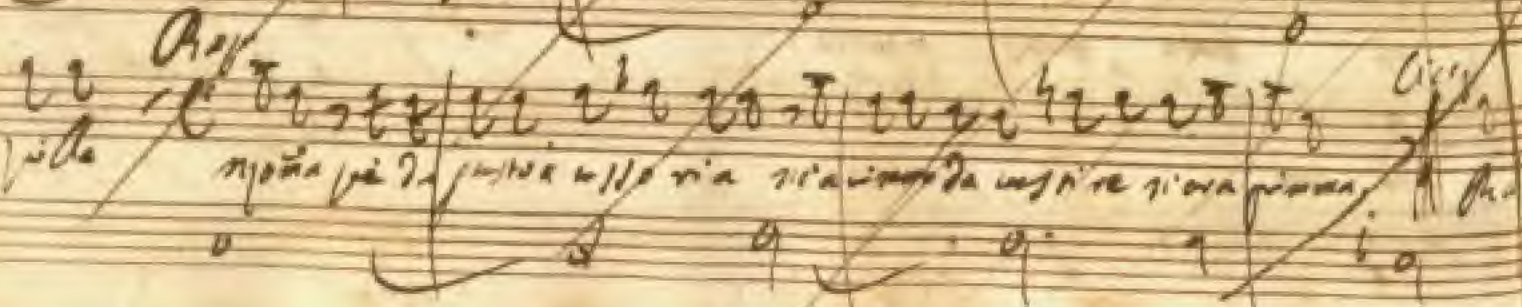
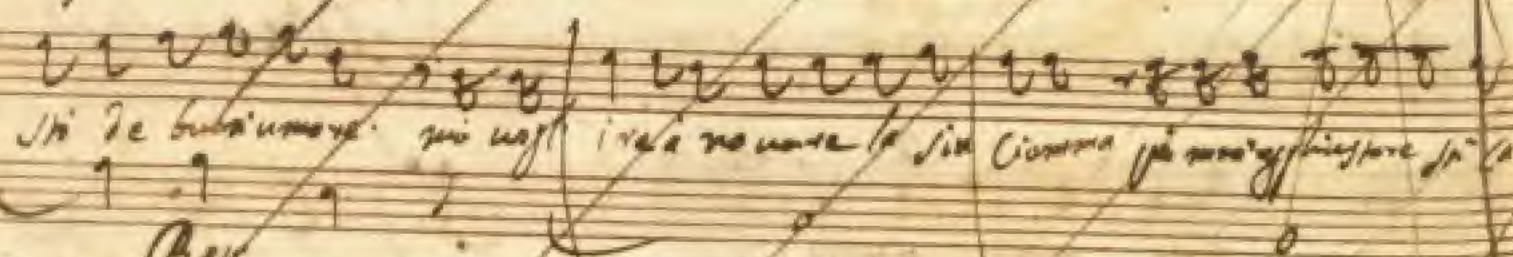
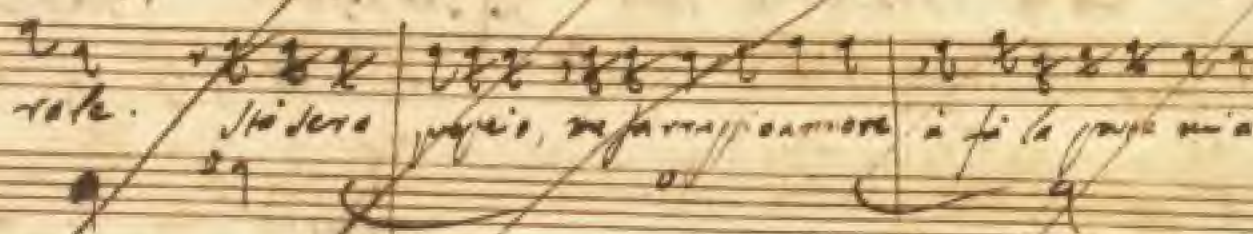
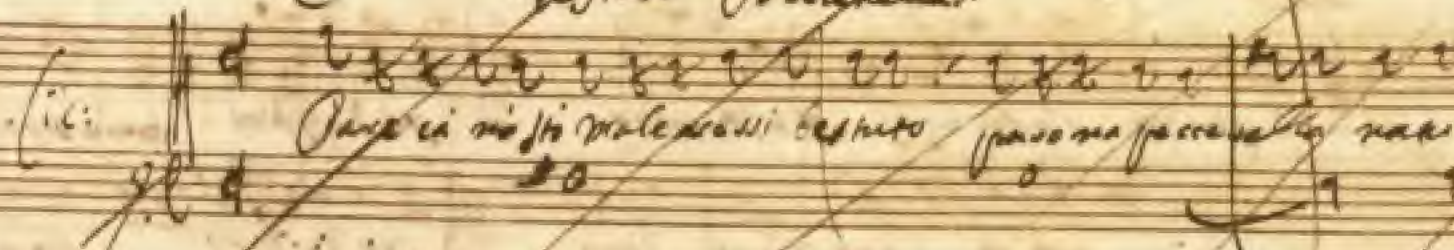
Handwritten musical score on two systems. The first system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are: "ra mie mie scompa-". The second system continues the vocal line with lyrics: "ra mie mie scompa-". The piano accompaniment consists of a single line of notes.

Finito questo pezzo
Vede la Marisa
Va per la Chiesa de
Lupitano

Mascia

Cena VI.

Ciccia Vessera da Janyota e si Rayito
 yastuto Polkadella.



1^{ma} *P^{mo}*

2^a

122

P^{mo}

2^a



122R



Saxa VI
Cap.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a bass clef and a 3/4 time signature. The seventh staff has a treble clef and a 3/4 time signature. The eighth staff has a bass clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff has a bass clef and a 3/4 time signature.

Annotations on the left side of the staves include:

- Violon*
- Violon*
- Violon*
- Violon*
- Violon*
- Violon*
- Violon*
- Violon*
- Violon*
- Violon*

A blue circular library stamp is visible in the center of the page, partially overlapping the staves.

Handwritten musical notation on a page with 12 staves. The notation is written in a historical style, possibly from a 17th or 18th-century manuscript. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of various note values, rests, and bar lines. The first staff contains a single measure. The second staff contains two measures. The third staff contains two measures. The fourth staff contains two measures. The fifth staff contains two measures. The sixth staff contains two measures. The seventh staff contains two measures. The eighth staff contains two measures. The ninth staff contains two measures. The tenth staff contains two measures. The eleventh staff contains two measures. The twelfth staff contains two measures. The notation is written in a cursive, handwritten style. The paper is aged and shows some staining.

Four empty musical staves at the bottom of the page, arranged in two pairs. Each staff is a five-line system.

Handwritten musical score on ten staves. The notation is a form of shorthand, possibly for a specific instrument or voice part. The first five staves contain dense, rhythmic notation. The sixth staff has a large, stylized initial 'T' followed by notes. The seventh staff contains the text 'or' and 'piu' followed by notes. The eighth staff contains notes and rests. The ninth and tenth staves are empty.



Handwritten musical notation on ten staves. The notation is a form of shorthand, possibly for a specific instrument or voice part. The first five staves contain dense, rhythmic notation. The sixth staff has a large, stylized initial 'T' followed by notes. The seventh staff contains the text 'or' and 'piu' followed by notes. The eighth staff contains notes and rests. The ninth and tenth staves are empty.

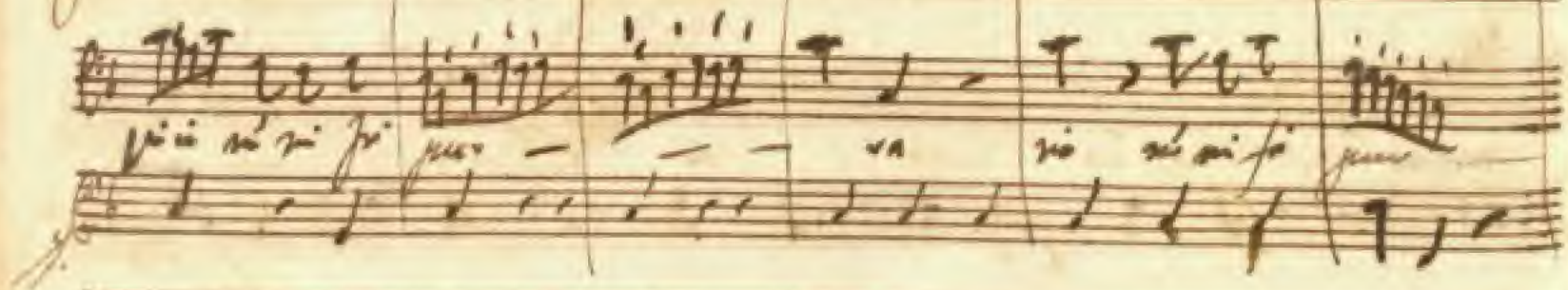
Handwritten musical score on aged paper, featuring six staves of music. The notation is a form of shorthand, possibly for a specific instrument or voice. The first five staves are grouped together, and the sixth staff is separated by a large gap. The music is written in a single system, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and bar lines. The sixth staff includes some text annotations: "va" under the first measure, "it" under the second, "cor, u" under the third, "ro" under the fourth, "ma" under the fifth, and "if" under the sixth. The paper shows signs of age, including discoloration and some staining.

Handwritten musical notation on five staves. The notation is dense and appears to be a form of shorthand or tablature, possibly for a lute or similar stringed instrument. It includes various symbols, including vertical strokes, horizontal lines, and some larger, more complex symbols that might represent specific notes or chords. The notation is written in dark ink on aged, slightly stained paper.

Fig. 221
tempo di mar

Handwritten musical notation on a single staff, continuing the piece. It features a series of vertical strokes and some horizontal lines, suggesting a rhythmic or melodic sequence. The notation is consistent with the style of the previous staves.

Four empty musical staves at the bottom of the page, providing space for further notation.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The first five staves appear to be for a vocal or instrumental ensemble, while the bottom two staves are for a basso continuo, featuring a figured bass line with numerical figures (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 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585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

Handwritten musical score on aged paper, featuring six staves. The first five staves contain rhythmic notation with various note values and rests. The sixth staff includes lyrics in Italian: *per un sì fi per un sì re, agitato mov*. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first four staves contain a single melodic line. The fifth staff features a more complex, possibly figured bass or multi-measure notation. The sixth staff is empty. The seventh staff begins with a treble clef and contains a few notes. The eighth staff contains a single note. The ninth and tenth staves contain a single melodic line. The notation is written in dark ink on aged, slightly stained paper.

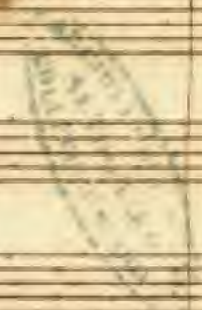


Handwritten text: *Si la composition sera a*



Handwritten musical notation on a staff, possibly representing a melody or rhythm.

Handwritten musical notation on two staves.



Sapp

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures with notes and rests. The bottom staff begins with a bass clef and contains a corresponding bass line. Below the staves, the lyrics are written in French: "ter - ra et Ciel - le nous ser - vira".

127 R

Major C

Scena
Monica da la figlia

+

mod. Col. Agnolo Cor. e po' Stan. Col.

Maso col d' che a me di so spire. no lo bi ci so

Then.

tirohe h' h' negra mare ci ia v' ro mod'no bello f' m'ene vi le per

tare a lo p'oragio. co si, come si la, p'oragio io (d'oro ci si la

Allegro

men.

al.

men

prima te no aie p'oragio di picche. si prima. io

men

129

miculare a basio bell'omo nò se più jè con mano de i tecca

And.

si se la jura un cadavere jè panna nò nò nò sequit nò

fion

dell'io saniora come si appropiate di se

men

die ci s'ha jè panna da coppia i macoggon unavere, ca e tamm balle

fion

come nanno fare e n'io bante v'gi nanno a ballare.

Scena II *Lucas. Vestito da uccello.*

136

Parla c'ho sto male adatti la testa
parlo con pace

sulla naturale
in terra proprio con paraggi miei

a fi la parte mia
ca ho de buono uccello.
mi uccello

in se a uccello la via
in terra proprio con paraggi miei
capelle mio

139

ni fap^{te} femm^a u chi sp^a a llo lorn^a v^a m^a i^a l^a corda m^a l^a

gi^a f^a c^a di qu^a m^a u^a p^a o d^e f^a u^a m^a u^a l^a

na ce m^a a m^a m^a ch^e l^a che p^a o f^a u^a l^a t^a r^a ch^e p^a l^a m^a

na p^a p^a m^a i^a l^a m^a e p^a o d^e f^a u^a m^a u^a l^a

Ague l^a m^a
Na femm^a

12 *proje de Jane la pelaga*

Agave

Handwritten musical score for "Die Schöne" by Franz Schubert, Op. 10, No. 1. The score is written on ten staves. The first staff is for the voice, with lyrics in German: "Die Schöne, die Schöne, die Schöne, die Schöne". The second staff is for the Violoncello. The third staff is for the Piano. The fourth staff is for the Violoncello. The fifth staff is for the Piano. The sixth staff is for the Violoncello. The seventh staff is for the Piano. The eighth staff is for the Violoncello. The ninth staff is for the Piano. The tenth staff is for the Violoncello. The score is written in brown ink on aged paper. There is a blue circular stamp on the right side of the page.

131R

Handwritten musical score on a single system. It features a vocal line with lyrics in Italian and a basso continuo line. The lyrics are: "Femmina di bello gambe e faccia bella / Come io io mi". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There is a signature "V. Loggini" and the word "Cello" at the bottom right of the system.

Handwritten musical score on a single system, continuing the piece. It features a vocal line with lyrics in Italian and a basso continuo line. The lyrics are: "mi e de re piaccio re / come l'acqua io l'acqua io l'acqua". The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There is a signature "V. Loggini" and the word "Cello" at the bottom right of the system.

132 136 4

me.

alla pace

for-za - pace d'anna

na forana chi bella quon-

me.

ing

i puccia nella

(onza si io. mi. ni! e che te fa acuti te fa acuti)

132 R

Handwritten musical score for the first system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, and the lyrics are written below it. The lyrics are: "si mi re non tappe non tappe non tappe non tappe".

Handwritten musical score for the second system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, and the lyrics are written below it. The lyrics are: "za da l'aria d'ammor quasi è preso cu cella mi come longolo".

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the first staff, and the lyrics are written below it. The lyrics are: "mi re nuova legge di re legge di re legge di re". The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and accidentals (sharps and naturals) throughout the piece.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the first staff, and the lyrics are written below it. The lyrics are: "ma". The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and accidentals (sharps and naturals) throughout the piece.

133R

Handwritten musical score for the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is in alto clef. The third staff is in bass clef. The lyrics are written below the bass staff.

mi quoniam spargiata
e luomo a no nza

Handwritten musical score for the second system. The staves continue from the first system. The lyrics are written below the bass staff.

Para senjouo ptoe senja e no
chi se la mio propria son

Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive hand.

unfi o e sen- ci ro sen- a ci ro di so la in mag- ni di so la in mag- ni

Scena VII:
Gianna, e Gi- sto



Handwritten musical score on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive hand.

di, bravo Giannetto; mi ne pare na cella de

f *piu* *prop* *to*

spanto! *Ma pi* *fu* *mi* *di* *la* *com* *ma* *re* *la* *Gi* *ma*, *e* *mi* *on*

canto || or si, via iato mi || chion se po iancci d'opra le fin

Gion

Gic

ghion || si si fa i te pinto a pinto na copella || du le de bo la si a pinto

Gic

Gic

tella || via pinto a pinto || du pinto d'amore || via ricor la

Gic

Gic

maphava. || Ch lega i ri nappio d'opra: || Ma si si me uero

Gic

lone || via si d'opra || fa te uero a pinto.

finge a pinto

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Italian. The score is written in a cursive style typical of 18th or 19th-century manuscripts.

The lyrics are:

vella sì bella faccetta me fa pazzia e me fa pazzia - pazzia

love mi o No bella nasillo la no llo

piu mi a Ma bella faccetta la

la ri do so be lo na si llo ne fi pal la
 nella ca ri llo si a bel la fa cal la ne fi pal la



ri llo ca ri llo ca ri llo ca ri llo ca ri llo

pa ri llo ca ri llo ca ri llo ca ri llo

Handwritten musical score for the first system. The top staff is a vocal line with lyrics. The bottom staff is an instrumental line. The lyrics are in Italian.

ella corella

core mi - o

No bella na s'ella me fa valle

zia - a No bella juccella me fa valle

Handwritten musical score for the second system. The top staff is a vocal line with lyrics. The bottom staff is an instrumental line. The lyrics are in Italian.

Recu

ah ah ah

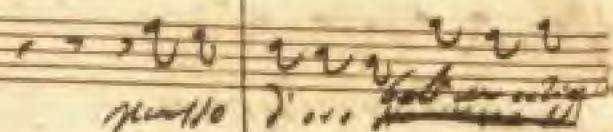
ah ah ah

no prunire najo

e fina



cià madonna da co' l'aggarione biceone madonna da co'



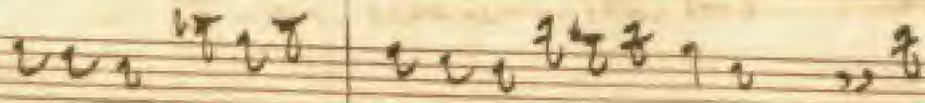
muillo

l'ore

~~habbono~~



la pante



la uana biceone biceone

l'ave di uocelli

fiore di rospo di rospo. via

ra



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves.

Lyrics (from top to bottom):

- genti
- innocenza
- reale
- brillare
- paranza
- bell'umidità
- di acqua di rose
- Ha uccelli
- giorno
- la p... ne bris come uccelli uccelli uccelli uccelli uccelli uccelli
- Ha uccelli

A faint circular library stamp is visible on the right side of the page, partially overlapping the musical notation.

Viena VIII.

Colapala, Ann. e Po. Pitta.

Handwritten musical score on five staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written below the notes in a cursive script.

Lyrics (approximate transcription):

Donne savra finto e velle velle fosse venuto
Lion
Noco Giocariello si via a coppia. vñ. come pare
Lion
va' co' me pare a mēa. Oh chi st' m' accorrendo
Lion
nostro bene. accossi me lo tene da me
Lion
vi se fannu po' pe' la via

139R

liom
Non- (oh lo' agelo, e liom!) *liom* Vellorita la m'co da no p' de jelo

lat. *liom*
Sial Domica de Sionna effittia... *liom* L'etate la tu si l'annunzia.

liom
gotta de la fessura a chi s'annunzia uole b'bere? oh. fessura! *liom*

lat.
ferme core mio che no uerale l'annunzia core *lat.* it no uerale l'annunzia core

liom *lat.*
misa di cadaveri? *liom* e come s'annunzia che viva *lat.* adlonca no....

hi me paria marito; jè de reanqua jira e lasso Peggio. bene mio ci so
Dinto i lo jello. Ma fisco e vita lla p'fata b'ode, io
oglio teni nade, e d'iente, e jabbate! di me n'abbia p'fice
che! la no n'arviro te fa reanqua jira e lasso Peggio. ah ah
ah me p'ieritica d'ebere me d'aggio p'ap'pato no marito ne vola d'ie.

140R

Jean IX Carlo, a li Nisi

oh bravo che bella compagna! addorco Gioia di sarro

mae Chillo che jorava sta ditta de t'essere quavito. Gioia. Jorava

Ditta a me, longi unù putapparo Gioia. Nahi, che robbate Gioia. uccote

Carlo le uoglio di marichello pe' me spallare! Carlo, o pe' spallare! io

lior
e mantengo nfriso perche tu si lo... sh di... *lior*
de piovra! *lior*

lior
loco! *lior* fene uaramente uide co chi n'ogata co n'... *lior*

lior
zi uabene n'ogga qua n' di n'ar a n'ello u n' p'iche... *lior*
chasto u'

lior
n'ogga! *lior* sp' d' n'ar no p'oco co d' n'ar... *lior*
p' d' n'ar co d' n'ar si n'ar

lior
viente *lior* oh *lior* e bi a n'io *lior* rapio da di *lior* n' oglio se

[illegible]

And.
 No dia capri muto lo bene. *Lion* ò bravo e fura, e fura vana

mente addonca. *Lion* sì diamme un toppe o ne rapione uole de chi

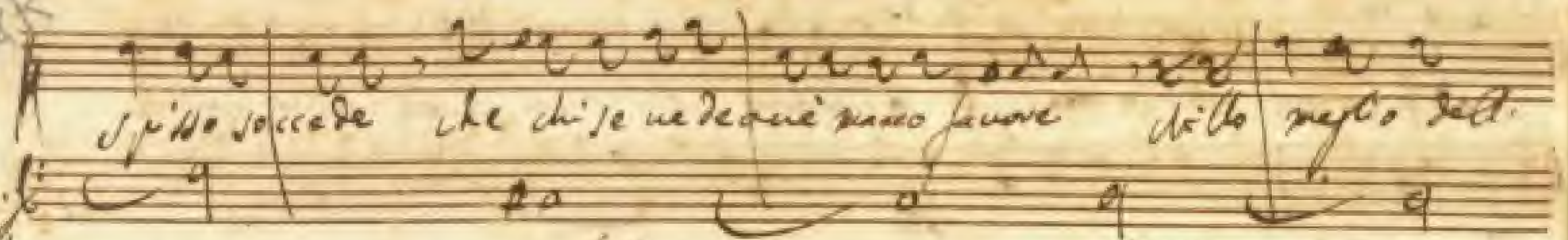
And. prima spargie ro d'assomare. *Lion* sì de belle parole shah

Lion ah etta, per fenne de vance fò pure pure a se lo mpana/ fenne

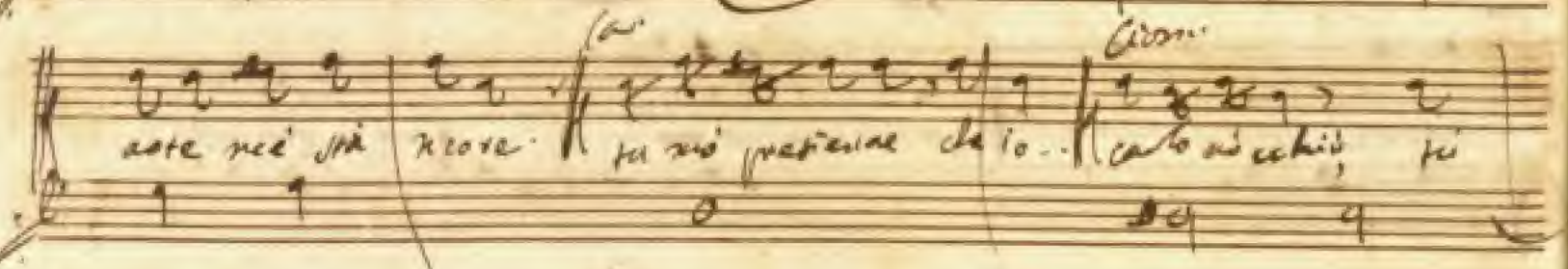
lento e diff. ule affie amore va lo fore de un fumea di lo

148R

Spisso soccade che chise uedeani nasso fauore d'ello nesto dell.



aote nei spi reore. tu no patienae de lo... Carlo di uchi, tu



li lo lone mio.



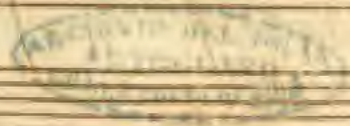
allegro



Handwritten musical score on three staves. The first staff contains notes with various ornaments (trills, mordents, etc.). The second staff contains a series of eighth and sixteenth notes. The third staff contains a series of eighth and sixteenth notes. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score on three staves. The first staff contains notes with various ornaments. The second staff contains a series of eighth and sixteenth notes. The third staff contains a series of eighth and sixteenth notes. The notation is in a historical style, possibly 18th or 19th century.

Donne siate mulate accorati levi me fante de talle ni po di nance re



1438

Forte

Handwritten musical score for three staves, marked *Forte*. The music is in 2/4 time. The lyrics are written below the third staff.

vi de cca Dio oia sta a di mero te crida ca Dio pra spi

Piano

Handwritten musical score for three staves, marked *Piano*. The music continues with a new melody and lyrics.

Ma se fra me non aggrava capi la via se fa in me in mille me

144 R

Ad-

Handwritten musical score for the first system, featuring four staves with various musical notations including notes, rests, and bar lines.

ci una de xie per nua nce

Handwritten musical score for the second system, featuring three staves with musical notations and lyrics.

no la una de una de xie de che fa? che fa? per nua nce

163

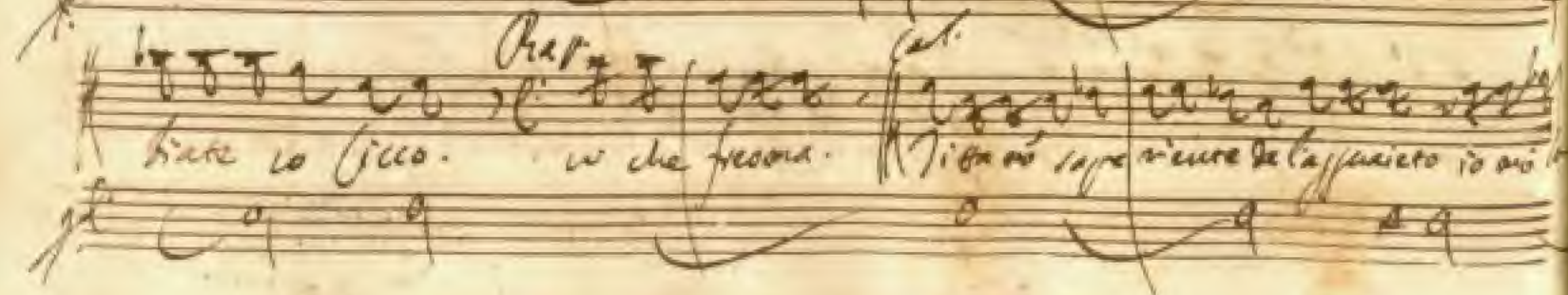
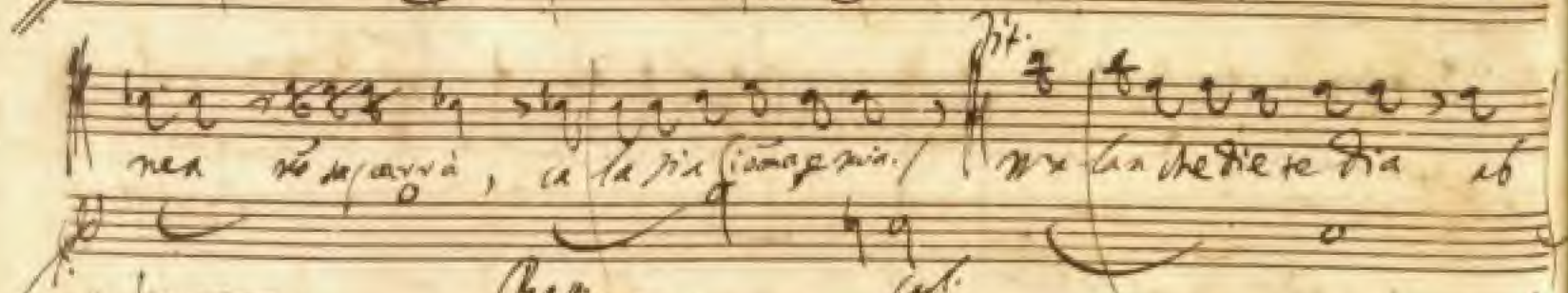
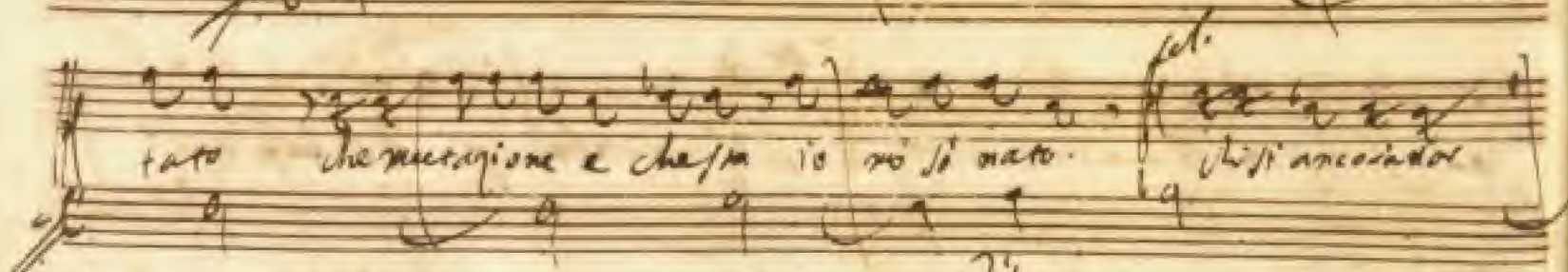
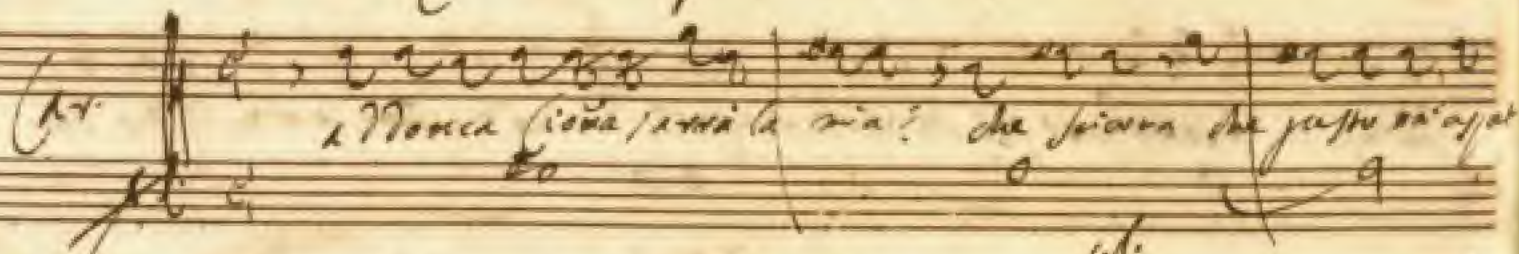
168

no fu in na aie no ci non de uia iac ci de che fo! la uia de

uia iac ci de che fo! che fo!?

Jana x

Canto 10. apolo. Nino. Chapi e. C. C.



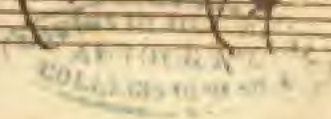
uosio jò non de sabbero. | N'ha t'aggio da dire | Dio juri na cosa da m'

dire. | illo nò sape che l'ha stajato | nò qu'annu c'era tate |

nò ch'aggio m'annu m'annu | oh Cicciariello | jà se si bene m'è? |

iddà n'è voluto di l'annu c'era | e dice c'è long'io | che n'è stato |

riparo | e de l'annu c'era | l'annu m'annu | l'annu m'annu | l'annu m'annu |



146R

Handwritten musical score on aged paper. The top half of the page is crossed out with several diagonal lines. The bottom half contains a single staff with handwritten musical notation and lyrics. The lyrics are in Latin and appear to be a liturgical text.

qui dicit in an-temus
oh Crux
pro nobis.

Scena XI
Carlo Drus, e Colomba



119

Car. *col.*
Oh, no! peccinoto, e no ppo peccinoto. *io pe*

car. *col.*
chappo lo tengo *ad. cant.* inte uie a no m'ò uengo. *ah ah*

col.
ah a la fine come s'arrenauro *col.* come lo dice all'ero! *ah* bue di no t'hi

f. cant.
fatto! *col.* come di mel'hi fatto *col.* essa no ppo peccinoto. *col.* che ppo c'appa

147 R

cas, ^{rit} *abbre cate à ull'oria* ^{rit} *obve cate à uolleda!* *illo pallegrà delà*

q q ad

ria *parente me l'aria* ^{rit} *come parente?* ^{cat} *oh chappà bella!* *io*

so so

longo lo speso, allora fanno compresente! ^{rit} *so ni la xotto*

co'acò re parente ^{rit} *li se prova* ^{rit} *all'anca ni* *Reppè no fura a*

thene se me p'fide a n'la parente. ^{rit} *ah ah ah* *juvenile.* *me l'aria*

so so

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line (treble clef) and a basso line (bass clef). The lyrics are written in Italian, and the notation includes various musical symbols such as notes, rests, and clefs.

System 1:

Vocal: *buie? m'ha no de' appi d'ito? si parlo se fa niente*

Basso: *quon, e no paravina. sheshe*

System 2:

Vocal: *meglio ah ah ah sta c'ha ora di mia no ha no s'ha no curato.*

Basso: *chepe*

System 3:

Vocal: *perche no d'amo i' hypo fa' i' la b'ona. ah ah si caper.*

Basso: *chi che*

System 4:

Vocal: *rida se fa m'ha lo l'opulo ne visto co di ch'ia? shi b'one mio de*

Basso: *de*

System 5:

Vocal: *ci te me na co la m'la via m'arito a (C'onna). io s'ha no si ha no*

Basso: *de*

System 6:

Vocal: *si*

Basso: *de*

System 7:

Vocal: *la*

Basso: *de*

rit. *la* *rit.*
 no ch'io son lo abbato lo so far lo Nalun la vita. o pe Bruno, o pe

f. *rit.* *rit.*
 l'asso uia credere che l'onaria pe die il pe più mi se tiene / co to

la
 Zio de Napriol o sa ciare la l'onaria so far la uia He

rit. *rit.* *rit.*
 che ch'è raporto d'ella raporta di alah ah desre bella ope

f. *rit.*
 l'asso più effe che diè per che se dire! reuereso si

al. *lento*
Ora uolte la prima volta ed è che m'ha offe

al.
iati in me vi e diu facile che m'ha offe a me Gio:acchino

al.
Pio V. *al.*

al.
Car. re

Come quito è notte senza e re

49R

nona più di mare
 che mi ha purgato e agnato

re fo luce ti appaia
 a colli e socii d'ni

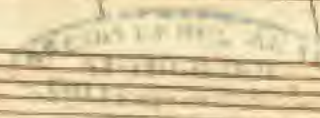
come quon a notte
 cura e te nona più de

150

Handwritten musical notation on three staves. The lyrics are: *State da me lampo, opore rate* and *te fa luce e iap*.

Handwritten musical notation on three staves. The lyrics are: *una accoss te so cielloa me accoss e so cielloa me*.

Handwritten musical notation on three staves. The lyrics are: *e te stelle in starella mai amon*.



nato nel 1780
 e mi subito era nella memoria fatto più ca
 di memoria più ca de
 era nella memoria
 fatto più ca de memoria più ca de.

De l'ago

Stanza XIX

Costo e Pitta.

O Remaneos sciente mare idio pe d'arca non

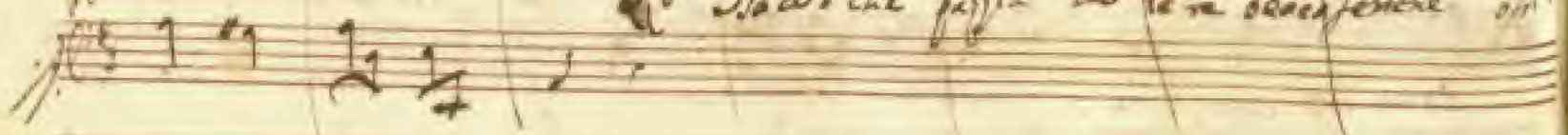
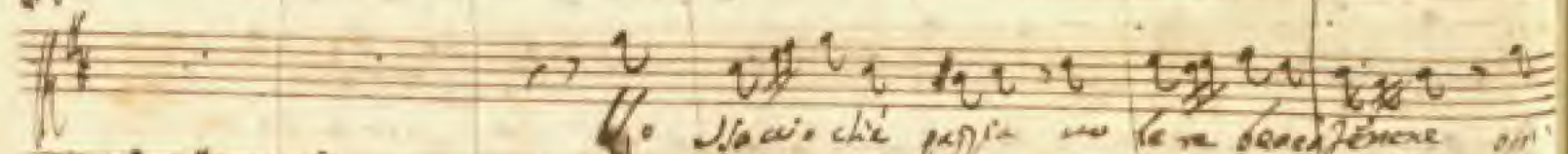
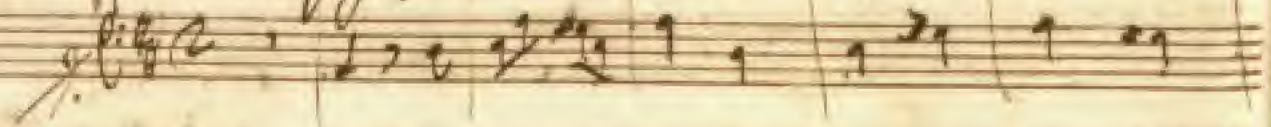
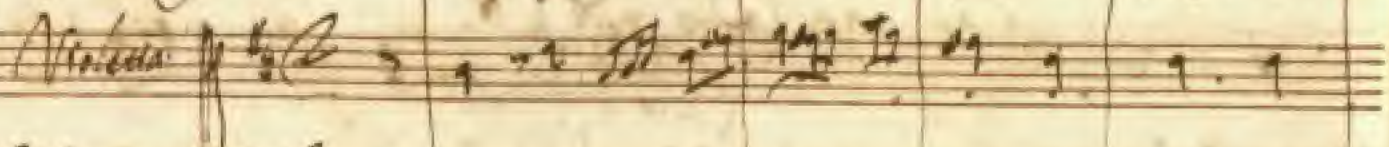
miento quanto mare te pieme te fanno naie nelle da d'arca che se

Wigo d'arca l'appaelli re. e boro Pitta (Pierro b'arad' mid

fave lo com si se si (Pierro mio la defecolia

ic me (Pierro

151R



Maio chi pagia no se a benedire o m.

non transivā sa bba i-re malla-wa re w-glo malla-wa

non transivā sa bba i-re malla-wa re w-glo malla-wa

152^R

Handwritten musical score for the first system, featuring three staves with notes and lyrics. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in Italian.

op. uno li amar via se latta i-va mi mi llo ro te

Handwritten musical score for the second system, featuring three staves with notes and lyrics. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in Italian.

oglio mi llo co re uo gio lo la cio chi è puzia mi no lare bene

153

Handwritten musical score on a single system with five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth and fifth staves have a bass clef. The lyrics are written below the third staff.

femine ma mi loco re capo mi loco re capo

Handwritten musical score on a single system with five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth and fifth staves have a bass clef. The lyrics are written below the third staff.

io po re lo deinghence re dante l'orati

1538

one più forte e meglio più com' a noi briciole te uoliamo te

chiamate o' te fanno no c'è più a briciole te uoliamo te

Handwritten musical score for "L'Inno dei Santi" by G. Rossini. The score is written on three staves. The first staff is for the Soprano part, the second for the Alto part, and the third for the Bass part. The lyrics are written below the Bass staff. The score is in G major (one sharp) and 4/4 time. The piece is marked "Allegro" and "Moderato". The score ends with a double bar line and a repeat sign.

Сена XIII

Belluccia da Jamporee Pitta, e po' Gama.

Handwritten musical score for "L'homme et l'eau" by J. B. Lully. The score is on two staves. The top staff is for the voice, with lyrics "L'homme et l'eau" and "L'homme et l'eau". The bottom staff is for the lute, with lyrics "L'homme et l'eau" and "L'homme et l'eau". The music is in 3/4 time and features a key signature of one flat (B-flat). The handwriting is in French and the score is in French.

Cela mesme. omne. appo questo lo telavo per aiuramella o di sta balla

154 R

Dim.
 con *Rel.*
 rela. *ch.* Peppo mi pare colti femmena, de omo. *Rel.*
 aq

Dim. *Orb.* *Sic.* *Rel.* *Con.*
 cunco..... che ca quaso quaso che cosa! *Rel.*
 aq

Orb. *Dim.*
 Peppo primo de me chi arrevato. *Orb.* *Dim.*
 aq

Rel. *Dim.*
 fame novi quarcidosa quanno rivao. *Rel.*
 aq

Rel.
 nico no dia via a scatare *Rel.*
 aq

[illegible]

158^R

Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The notation is in a historical style, featuring various note values and rests.

Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The notation is in a historical style, featuring various note values and rests. The word "Chorus" is written above the third staff. The word "Si quodammodo" is written below the third staff.

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. The lyrics are written below the staff in a cursive script.

la que se aduene no se ciuizilano Cretanor i
N' auo si ille no se ciuizilano

Handwritten musical score on a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff. The lyrics are written below the staff in a cursive script.

ville no liengakoll i
la que se aduene no se ciuizilano

1582R

Piano

Handwritten musical score on three staves. The top staff begins with a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is written in a historical style with various note values and rests. The lyrics are written below the staves.

de via ni are mo
Piano acco di
si cano di l'haro

Handwritten musical score on three staves. The top staff begins with a treble clef and a key signature of one flat. The middle staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music is written in a historical style with various note values and rests. The lyrics are written below the staves.

si cano di l'haro
Ha quapnall'haro no l'haro ni l'haro. (Piano acco di)

Handwritten musical score for "No Te Atravieses" by Juan José Rodríguez. The score is written on five staves. The first staff is for the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is for the piano accompaniment, starting with a treble clef and a key signature of one sharp. The third staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. The fourth staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. The fifth staff is for the piano accompaniment, starting with a bass clef and a key signature of one sharp. The lyrics "No Te Atravieses" are written below the staves. The score is dated 1957.

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is written on five staves. The first staff is for the Soprano (Soprano) and the second for the Alto (Alto). The third staff is for the Tenor (Tenore) and the fourth for the Bass (Basso). The fifth staff is for the Piano (Piano). The lyrics are written below the Tenor and Bass staves. The score includes a tempo marking "Allegretto" and a dynamic marking "p". The lyrics are: "di una senna in noia di un'ora in noia (tutto accolti)".

154R

Handwritten musical score on three staves. The notation includes various notes, rests, and clefs. The lyrics are written below the staves.

Allegro

tu pe me i pancha? a tu me i pancha?

Handwritten musical score on three staves. The notation includes various notes, rests, and clefs. The lyrics are written below the staves.

And

Re

ma de

la mueri, te re la mueri i.

tu pe me i pancha? a tu me i pancha?

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

ritale

che m'aria m'aria? ah ah ah

no more a wife re

no more a wife re

Handwritten musical score on five staves. The notation includes various rhythmic values and clefs. The lyrics are written below the staves.

no more a wife re

no more a wife re

no more a wife re

no more a wife re

no more a wife re

fol.
bella anno allummo (ioma? xie so juie.)

159 161
Regue L. An. d. Allen.

W. G. A.
An. L. An. d. Allen.

Janina mia neri d' mia mado Jan d' a



Ja pu serua Finia exalta ad me qua fia acc d'

159R

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The lyrics are written below the staff in a cursive script.

gusta gustu gustu gustu gustu come tu su

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The lyrics are written below the staff in a cursive script.

seruon uia ueriu seruia ueriu seruia ueriu seruia

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. The lyrics are written below the staff in a cursive script.

uina diuina ueriu ueriu ueriu ueriu ueriu

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics in Italian. The lyrics are written below the staves.

me tu san la n'ura mia
Dono a san rapia
no anco qu'la n'ura n'ura

gratta come tu san.

Vasio a san rapia
no san rapia capra
l'oca u'ra n'ura
gratta n'ura

1602

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Below the staff, there are two lines of handwritten text in a cursive script, likely representing lyrics or performance instructions. The first line of text reads "Maia parua" and the second line reads "li no ta ci - ra ta pa da pa".

Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, there are two lines of handwritten text in a cursive script. The first line of text reads "ci ra ne pa pa pa" and the second line reads "le rina".

June
Tina, e li Hipe

un gran a perle. Milano, che di questo

Н'є м'єнше є (або м'єнше)

2021

the two comedies

مدرسه علمیه

срочно? или не

الحمد لله

calo di Popo è coperto Jannari

James M. Smith

...

الحمد لله الذي هدانا لهذا

Circle

Centro. e de servitudo

2 Mic

la du de re an n e r r e t o l o n o C a r l o J e d e d e m a m e n

1618

moniolama doro the de faddadonero i de fadda mi ulessa effare de m

co: d ad

dic ab: pi dadda fadda doro fadda doro molo ulessa

ulessa e molo fadda doro doro fadda doro fadda doro

ulessa e molo fadda doro doro fadda doro fadda doro

co: d ad

ulessa e molo fadda doro doro fadda doro fadda doro

ulessa e molo fadda doro doro fadda doro fadda doro

ulessa e molo fadda doro doro fadda doro fadda doro

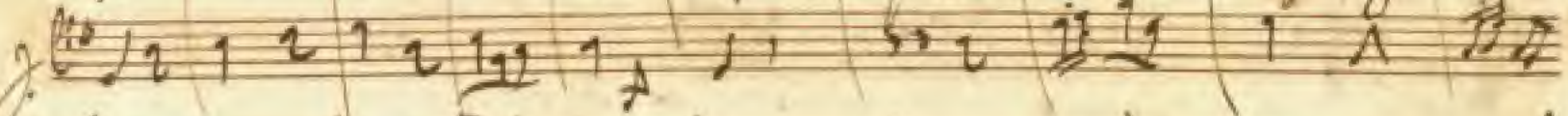
ulessa e molo fadda doro doro fadda doro fadda doro

Handwritten musical score for "Gloria" by Giuseppe Verdi. The score is written on ten staves, with the top two staves for the vocal line and the bottom two staves for the piano accompaniment. The lyrics are in Italian, and the music is in G major (one sharp) and 4/4 time. The tempo is marked "Allegro". The score includes a large, ornate initial "G" for the word "Gloria". The lyrics are: "Gloria! che me lascia (corno di re) la sua (corno di re) casa." The score is signed "Verdi" at the bottom right.

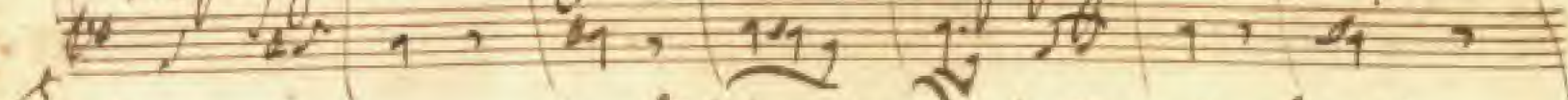
162R



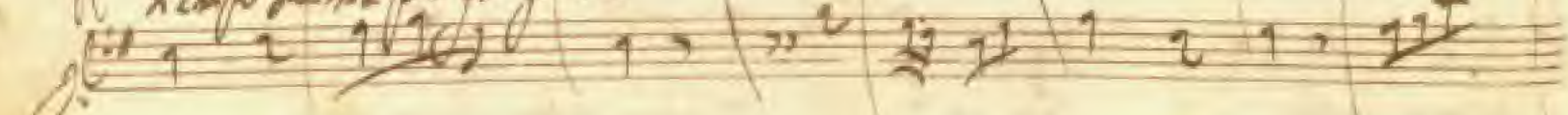
de
 no i nien Giannina che ha pui fide de che



me pui fide de
 Giannina de me pui fide me pui fide



nien de ha pui fide de



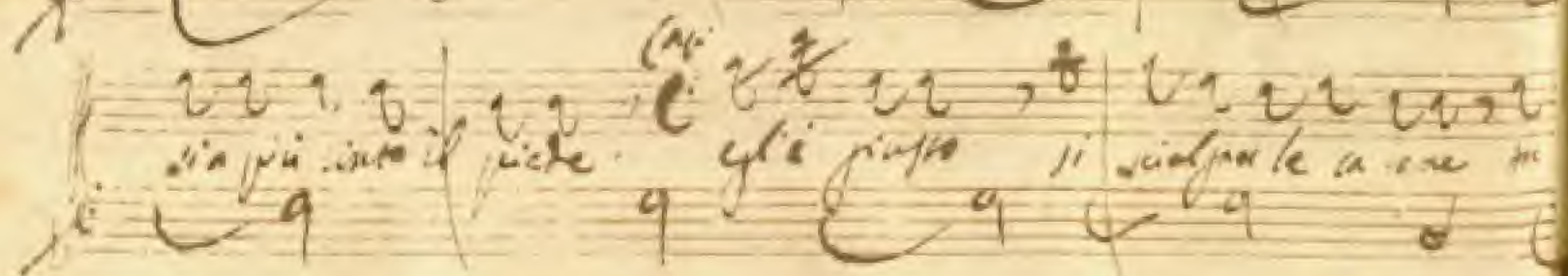
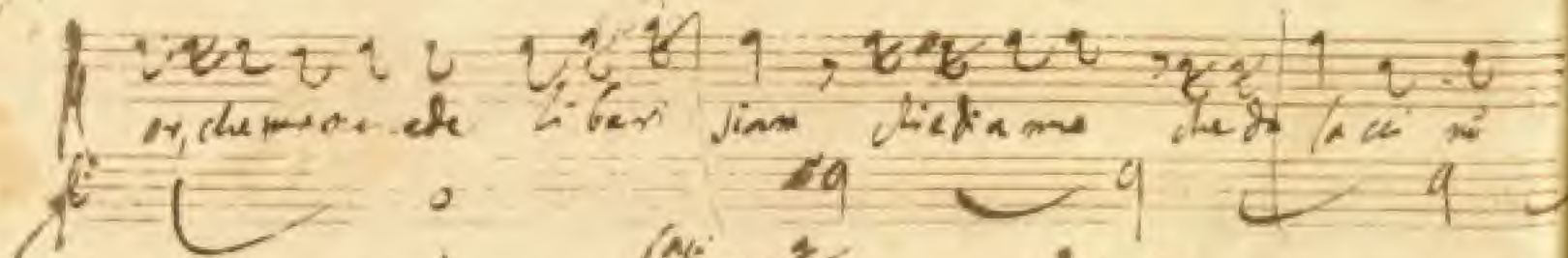
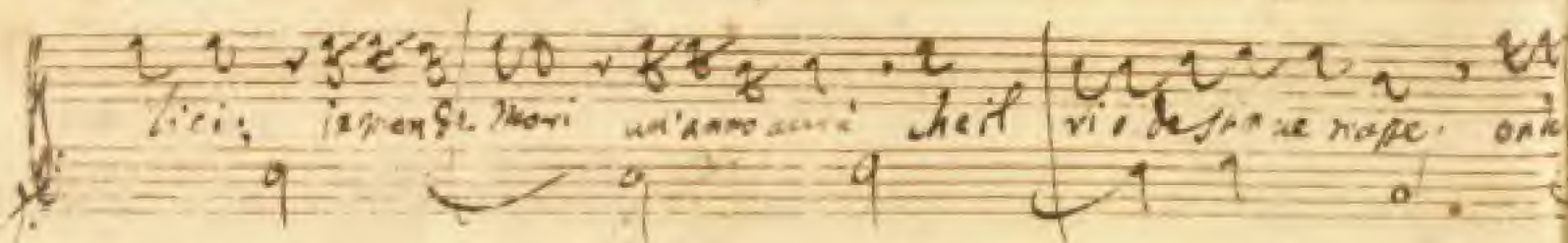
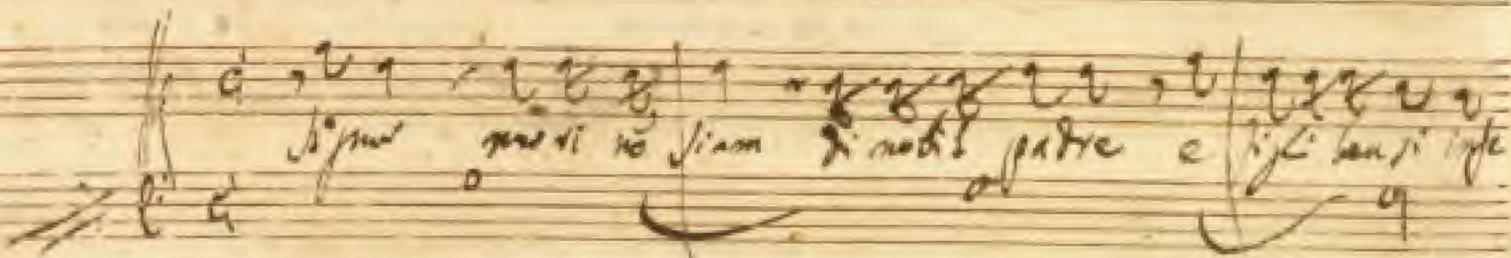
Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, the lyrics "talla la paranna" and "appiati de ne" are written in a cursive script.

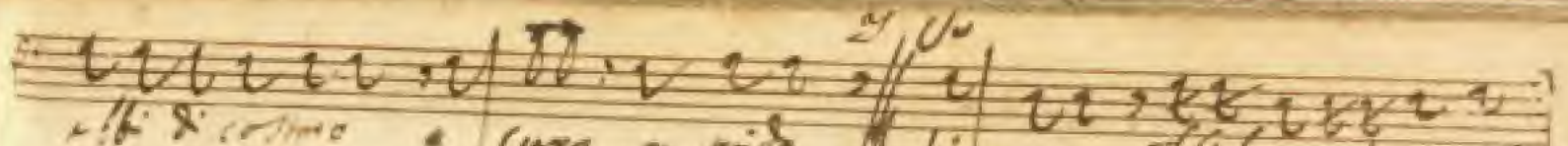
Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, the lyrics "talla la paranna" and "appiati de ne" are written in a cursive script.


Handwritten musical notation on a five-line staff. The notation includes various note values and rests. Below the staff, the lyrics "appiati de ne" are written in a cursive script. A large, stylized signature or flourish is visible to the right of the staff.

1682

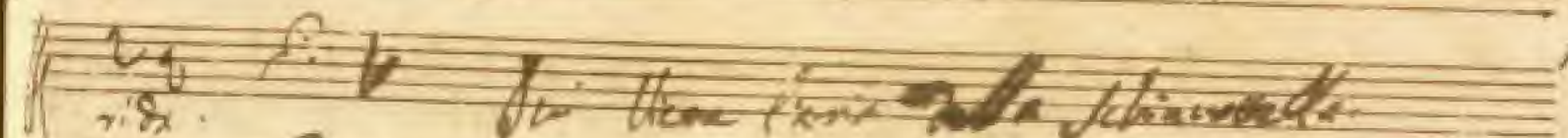
le sciancelle, e li fige

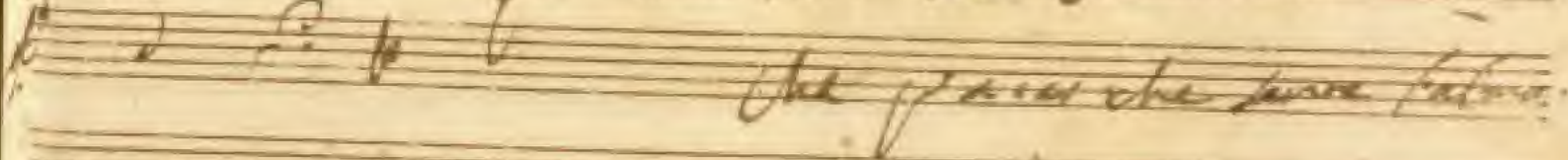




Alf. 8. colmo a cura, a guida


166



Fin. 8. a cura, a guida


167



16⁶R



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves.

Allegro

Cherria car che po- de l'alma quando po de de liber in

Pia.

che po car che po de l'alma pincoli



1698

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

Lyrics (first system):
 gode liber in clapa vere pual gode grande gode

Lyrics (second system):
 liber in liber in liber in

Lyrics (third system):
 Dove si noua in calma e si pual pual in clapa pual pual



Vivi timore in sen tu hi no no ha

Vivi timore in sen tu hi no no ha

Vivi timore in sen tu hi no no ha

166R



Scena ultima
tutte, fra che fatto.

14



161

Ad lib.
 ecco lei l'apostata mia *Ad lib.* Ah quanta
 gente? *Capo* Scosta là sta torcia l'appa mite? che vedo
 questi miei figliuoli! *Ad lib.* mia moglie già è voluta rinquistare un
 l'abbito mio? *Capo* Io monta che du o là; l'empia mite

in larini pias la bella anco cuspina io ed anco fatta sopra
 braccia quando era paxen cilla. di più paxa che più n'uno baron.
 tutti; l'aveva il no in ten ti paxa oh di più...
 stav a ca naxia appa n'ne; oh re ne paxa p'no p' ch'io
 p'etto p'alla n'pao He... nianni P'axa? oh n'ad in man

[illegible]

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first three staves are for vocal parts, and the remaining seven are for instrumental accompaniment. The lyrics are written below the bottom staff.

Il Date me la morte bella bella colte me

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves in a cursive script.

Lyrics (from top to bottom):

bella notà impedi
barbaro
barbaro, prima forte
la

potenza de l'Ani
barbaro
barbaro, prima forte
barbaro, prima

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in Italian below the staves.

Lyrics:

forte le piume soffi
largo
largo
largo
una piuma di oro vi
la vanto a voi
vi re bella adde, mio una
ah (canto)

170 *Fin*

ma... *oh Dio perdonalo. e io sposerò quella* *come sposi? per*

171

Il mio amore che pria a la comedia m'ispirava. dunque non è come io cre

Publ.

Se si pensa io non capisco o farlo se ne potè recuperare l'onore

Il mio più sesto / 4 state di me prima che non farlo mio di prima fa

Ma non posso sperare. se non potè non far più di abbattere ni fatto intese

Handwritten musical score for "L'Alfabetto" by Giovanni Battista Pergolesi. The score is written on six systems of staves, each with a vocal line and a basso continuo line. The lyrics are in Italian and describe the alphabet. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is in brown ink on aged paper.

System 1:
 Vocal: *Alfabetto*
 Basso: *Alfabetto*

System 2:
 Vocal: *Alfabetto*
 Basso: *Alfabetto*

System 3:
 Vocal: *Alfabetto*
 Basso: *Alfabetto*

System 4:
 Vocal: *Alfabetto*
 Basso: *Alfabetto*

System 5:
 Vocal: *Alfabetto*
 Basso: *Alfabetto*

System 6:
 Vocal: *Alfabetto*
 Basso: *Alfabetto*

[illegible]

1718

una *ve cordate de Crima* *che non la regna* *(cicciolo)*

Opelo *unante* *intre duo* *(cicciolo)*

Allegro *Chellano, e Cantano. e Sings.*

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Italian. The lyrics are:

più via
La più tanta, e tanta pace bello mio in noi parli

The score includes various musical notations, including notes, rests, and clefs. A large, faint, oval-shaped stamp is visible in the lower right quadrant of the page.

1228

Handwritten musical score on aged paper. The score consists of eight staves. The first seven staves contain musical notation with various note values and rests. The eighth staff contains the lyrics "Dappi" in a large, decorative script, followed by the words "tanta e tanta pene pira mia i" in a smaller, simpler script. The paper shows signs of age, including discoloration and some staining.



1258

Handwritten musical score on ten staves. The notation includes various rhythmic symbols (vertical strokes, beams, and flags) and some clef-like markings. The score is organized into measures by vertical bar lines. The handwriting is in brown ink on aged, slightly discolored paper.

mea fidei in immensum per se

Compositura
~~[Heavily scribbled out text]~~

106 242





